CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 9, No. 31 TORONTO, AUGUST 2, 1944 $2.00 Per Annum

Brockington Surveys Effort

Ontario Backs Conciliation

Executive of the Motion Picture Theatres Association of Ontario, at its summer meeting, endorsed the Conciliation proposal, with the exception of two articles, for which amendments were offered.

Chief quarrel is over the definition of an Independent. Ac-

(Continued on Page 8)

Ed English Heads Quebec Pioneers

Quebec Moving Picture Pioneers turned out to the last man on July 19 to elect officers and enjoy a friendly luncheon together. The meeting, held at the Reform Club, Montreal, heard Clair Hague, national president, and Ray Lewis, secretary, tell of the

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Praises Industry Contribution At Empire-Universal Dinner

The motion picture industry, called on to serve in the last war and this one, through its whole-hearted support and its ability to "elaborate so many variations of those themes of courage and sacrifice, the fine simplicities, the little simple things that join men and women the world over" has made the greatest possible contribution towards morale, Leonard W. Brockington, K.C., a distinguished Canadian in the service of the government,

(Continued on Page 2)

Emp-U Offers 20 J. Arthur Rank Pix

A total of twenty British films from Eagle-Lion Distributors Ltd. and Two Cities Films, both companies under the control of J. Arthur Rank, will be distributed in Canada by Empire-Universal during the coming season.

The films are expected to reflect Rank's order of last year that they were to be made with a view to meeting Canadian and American tastes. Many of them will be distributed by 20th Century-Fox in the USA.

They feature many names of distinct popularity in the Dominion, such as Laurence Olivier and others.

May Bar Juveniles In Moncton, N.B.

A liberal interpretation of the New Brunswick Theatres Act of 1927 by the city council of Moncton may give that body the power to force theatres to refuse admission to children under 16 on the afternoon of school days, accompanied or otherwise, and to prevent attendance of children under 12 unaccompanied by an

(Continued on Page 10)

Head table at the Universal dinner, Mount Royal Hotel, Montreal, July 20. Top row—Maurice Bergman, Archie Laurie, Hercules W. McIntyre, Haskell Masters, Leonard W. Brockington, K.C., Centre—John Davis, Paul Nathanson, the Hon. Earl Lawson, K.C., William A. Scully, Alf W. Perry. Bottom—John J. Fitzgibbons, Frank McCarthy, Arthur Hirsch, George Ganetakos, Ben Norrish. The gathering had an international flavor.

House Grants NFB $678,806 For '45

During the fiscal year ending March 31, 1944, 525 16 mm. and 169 35 mm. prints of National Film Board productions were sent to 227 different countries, territories of the British Empire and other places outside of Canada, not including the USA, General LaFleche, war services minister reported to the House of Commons in the debate on the budget last week.

Members of the House discussed and passed an item granting $678,806 to the NFB for operations in the coming year. This figure represents an increase of $39,876 over last year's item. Asked whether the entire amount alloted last year year had been

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Choquette Plans New Montreal Theatre

Leo Choquette, well-known Quebec exhibitor, will erect a $60,000 motion picture theatre on Monkland Avenue, corner Morin Street, St. Laurent, Outremont district of Montreal, when a permit is granted.

Luke and Little are the architects. The building will have three storeys.

Christmas Holiday offers a team of outstanding stars, each member of which is great boxoffice—DEANNA DURBIN and GENE KELLY. By putting them together UNIVERSAL has created something with sure lure. They're supported by Gladys George and Richard Whorf. It's EMPIRE-UNIVERSAL again!

Film Weekly

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HYE BOSSIN, Managing Editor

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The Industry's Contribution

Canadians engaged in every section of the film field will take great pleasure in the survey of the efforts of their industry made by Leonard W. Brockington, who has visited the Allied countries in behalf of the government and was present at the invasion of France. The men and women of Canada's theatre industry who give their facilities, time and energy in behalf of the war effort, will draw inspiration and fresh resolve from his observations. Said he:

"I have seen men and women in the forces and otherwise in all sorts of conditions, looking for an outlet from the horrors that surrounded them, attending moving pictures, and I know of no body of men who have brought more color to their effort and given it more willingly to the uplifting of the hearts of all than the industry.

"To me, the great moving picture industry has been able in the last war and 1,000 per cent more in this war, to touch the hearts of ordinary men and women, to interpret to us all our common humanity, and to strike and elaborate so many variations of those themes of courage and sacrifices, the fine simplicities, the little simple things that join men and women the world over and has done it willingly. It has brought to bear all its art, all its science, and it has accompanied them with a great generosity, and throughout the English speaking world has made in my opinion, probably the greatest contribution to the uplifting of the human heart and the building of what we call morale."

The Unbeatable British

Of the British moving picture industry, already a worthy competitor to Hollywood and still gaining, Mr. Brockington said:

"They take adversity and determine that they will make it a stepping stone to prosperity—they take defeat and make it a step to victory. The result has been that since 1940 there has been the greatest organization of the film industry that Britain has ever seen. Under the most terrifically hard conditions, where their studios were destroyed, their men called up, they could not get actors or actresses, and it was difficult to raise money, they have built a film industry which is better in 1944, the fifth year of the war, than ever before in British history. They have taken a business out of the depth of depression and made it something living and vital."

The operation of theatres, as with other industries, is difficult because of manpower and material. Theatres have not been given preferential rating, although the government wants as many to remain open as possible for their contribution to morale, their ability to keep the people informed and their direct aid to every kind of recruiting, scrap and money-raising drive. This requires personal expenditure of time and energy beyond that needed from other industries and is provided gratis. Most people are not aware of this.

The Montreal newspapers gave much space to Mr. Brockington's acknowledgement.

* * *

Post-War Plans

The public is becoming interested in theatre post-war planning. The Toronto Globe and Mail last week carried an article about coming theatre expansion, placing the projected number of new theatres in Canada at about 30 after querying the circuits. Nat Taylor of Twentieth Century Theatres pointed out that present equipment needed replacing. "There will be millions of dollars spent in bringing everything up to date as soon as the theatres can get what they need. This will mean much employment, both in manufacture and installations and construction."

Total seating capacity of Canadian theatres was 702,833, which increased in 1943 because of 19 new theatres.

Brockington Pats Film Industry

(Continued from Page 1)

told delegates and guests at the dinner which followed the first day of Empire-Universal Film's twelfth annual convention.

The occasion, perhaps the most distinguished of its kind in Canadian film history, was of international character. Among those spoke were John Davis, managing director of Odeon Theatres of Great Britain and H. W. McIntyre, general manager of Universal Films in Australia. The Hon. J. Earl Lawson, P.C., K.C., formerly Minister of National Revenue under Lord Bennett, presided.

He was proud to join in a salute to the motion picture industry, Mr. Brockington said in predicting that the present service in a common cause would lead to a greater brotherhood of English-speaking nations. He praised Australia, a land with 12,500 miles of open coast, much of it in reach of the enemy, for the unquestioning way it had it had joined immediately in the fight, and the United States, with its moral and material support, made victory certain when it took its place among the United Nations.

When he spoke of England Mr. Brockington reached deep into the hearts of his listeners. "I cannot speak with restraint about England," he said, "which I have seen in all its suffering." General Alexander, he pointed out, was the last man off the beach at Dunkirk after determining that there were no Allied soldiers left behind. "That is England at its best," the speaker proclaimed.

In introducing Mr. Davis, Mr. Brockington stated that the British motion picture industry, like the rest of Britain, which had the qualities necessary to "take adversity and determine that they will make it a stepping stone to victory," had used "defeat as a vista to victory." The British industry, under terrible handicaps, had made its greatest progress since 1940.

John Davis, saying that he was struck with the hospitality of Canadians, spoke gratefully of the splendid way in which Canadian men and women had come to the aid of Britain. "Canada," he said, "has been one of our mainstays in this war." He was glad to be in Canada, renewing acquaintances and making new friends. He was here to listen and learn.

Thanking Mr. Brockington for his flattering references to Australia, H. W. McIntyre told those present that he was proud to be associated with an industry which enjoyed world-wide prestige. Films were shown gratis to all service men and women in Australia, regardless of what country they came from, he continued, "and the boys admit freely that next to a letter from home movies are the thing they enjoy most." The government and people of Australia were aware of the contribution of the moving picture industry to the war effort.

Among the speakers was John J. Fitzgibbons, president of Famous Players Canadian Corporation, who said that he spoke as national chairman of the Motion Picture War Services Committee. He thanked the Canadians present for their energetic support of the committee and asked that his appreciation be passed on to the motion picture men and women in their localities.

"I sometimes say to my managers," he said, "that their work extends far beyond the theatre. And this is true of all managers and exhibitors. The conditions under which we live today give the industry and the individual a great opportunity to serve the nation." This was being accomplished through the committee. "It is being done freely," he said, "and will have its appreciation in the post-war era."

In introducing Mr. Fitzgibbons the Hon. Earl Lawson said that all present were indebted to him for his unstinting service to the industry's war effort. "He has devoted his time not only for the benefit of the industry but for Canada," he stated. "For this we must thank him."

Others who addressed the gathering were Paul Nathanson; Haskell Masters, general manager of Odeon Theatres of Canada; Tom J. Bragg, a director of Empire-Universal; Frank J. McCarthy, Canadian division manager of Universal; and William A. Scully, vice-president and general sales manager of Universal.

During the evening Michael Isman, manager of Universal's Montreal office, presented Alf W. Perry, general manager of Empire-Universal, with a set of silver candlesticks in behalf of the delegates who had come from many points in Canada to be present.

Quite a number of well-known Quebec exhibitors were present, among them George and John Ganetakos, George Rotsky, Arthur Hirsch, Alec Adelman, Ben Garson, B. C. Salamis, William Lester, Nick Tabah, Ameen Lewand and B. C. Salamais.

The Universal sales meetings were held on July 20 and 21.

THE PICK OF THE PICTURES

Film Weekly

VOICE OF THE CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 9, No. 31 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

The Kansan

with Richard Dix, Jane Wyatt

UA 79 Mins.

WESTERN IS MASTERPIECE OF ACTION; EXCITEMENT IS STRONG FACTOR IN MAKING FILM A HIT.

In "The Kansan" Harry Sherman has delivered another generous and juicy hunk of western entertainment. He has taken plenty of pains to give horse opera fans a world of reason to cheer. His latest offering is right off the top shelf in every respect.

George Archainbaud, who directed, and Harold Shumate, who did the screenplay from a book by Frank Gruber, have concocted between them a western which seethes with fury. They have overlooked nothing to make "The Kansan" a masterpiece of action. The picture is an explosive affair that advances from one moment of high action to another, never allowing the interest to slip for a moment in the transition.

The action in "The Kansan" takes place in 1870 in a Kansas frontier community which is owned practically lock, stock and barrel by the town banker (Albert Dekker), who will brook no interference with his determination to increase his power. The fellow backs the evil element to keep the citizenry in a constant state of terror and thereby advance his own interests.

Into the picture rides Richard Dix, who is on his way to Oregon. Dix's fearlessness inspires the people to elect him marshal against his will. He is determined to move on until he meets Jane Wyatt, with whom he proceeds to fall in love. Immediately Dix sets out to investigate the strange power exercised by Dekker. What he finds out makes him determined to win the people back their rights. For a time he also has to contend with Victor Jory, Dekker's brother, who is Dix's love rival. Jory eventually does an about-face and helps Dix achieve his purpose at the price of his own life. Dekker and his stooges are overthrown in a tremendously exciting climax.

Jory and Miss Wyatt are the best of the players. Dix is a bit too stiff in his part. Dekker plays the top villain in perfunctory manner. Topping the other players are Eugene Pallette, Robert Armstrong, Francis McDonald, Clem Bevans.

CAST: Richard Dix, Jane Wyatt, Victor Jory, Albert Dekker, Eugene Pallette, Robert Armstrong, Francis McDonald, Clem Bevans.

DIRECTION, Good. PHOTOGRAPHY, Good.

It Happened Tomorrow

with Dick Powell, Linda Darnell, Jack Oakie

UA 84 Mins.

IRONIC, SATIRICAL COMEDY IN RENE CLAIR'S CUSTOMARY MANNER OFFERS SOMETHING DIFFERENT.

An odd, fanciful story with many fresh twists is unfolded in Arnold Pressburger's new production for United Artists release.

As written and directed the picture resolves itself into diversion out of the usual, a venture into the realm of light entertainment that never asks to be taken literally. If the film is taken for what it is meant to be, a pure frolic that makes no pretense at actuality, it is certain to please its audiences hugely.

Following no set pattern, "It Happened Tomorrow" concerns itself with an intriguing thought, a thought that has occurred to almost every person to wit: "What if we were able to know today what's going to happen tomorrow?"

The one who poses the question in the film is Dick Powell, a young newspaper man of the 1890s so anxious to make good that he'd give anything to know tomorrow's news today. His wish comes true when the aged custodian of the paper's morgue places in his hands a copy of his paper carrying the next day's events. For several days he experiences this good luck. Each time he is enabled to score a news scoop for his paper. The complications that result are numberless and extremely hilarious. Powell's advance knowledge of what is going to happen involves him with the police and gets him into a number of escapades that result in his being reported dead. Before it is all over Powell has gotten himself inextricably tied up romantically with Linda Darnell, assistant to Jack Oakie, her uncle, in a clairvoyant act.

Powell, Miss Darnell and Oakie are standouts in the cast. Of the others John Philliber, the morgue attendant, is the best.

CAST: Dick Powell, Linda Darnell, Jack Oakie, Edgar Kennedy, John Philliber, Edward Brophy, George Cleveland, Sig Ruman, Paul Guilfoyle, George Chandler, Eddie Acuff, Marion Martin, Jack Gardner, Eddie Coke, Robert Homans, Robert Dudley, Emma Dunn.

DIRECTION, Good. PHOTOGRAPHY, Good.

Seven Days Ashore

with Wally Brown, Alan Carney, Marcy McGuire

RKO Radio 74 Mins.

TIMELY POP MUSICAL-ROMANCE WITH RAPID-FIRE ACTION. WILL APPEAL SOLIDLY TO THE FANS.

Here is a feature on which no superduper sums have been spent, no awe-inspiring stars hung in its firmament, no hypnotic color permitted to glow from even a single frame of its footage. Yet it eclipses a great many of its more grandiose contemporaries. It reminds, to be both practical and philosophical, that a Senator from Texas is not necessarily better than a Senator from Rhode Island.

"Seven Days Ashore" is light entertainment. Its story could make no serious claim to originality. But it has prodigal pace, on-the-button timeliness, content thoroughly escapist, plus easy-to-look-at principals and supporting players, and is garnished by a bevy of singable tunes and some electrifying dancing. In short, it's a musical romance whose action is unflagging. Gordon Oliver, essaying the romantic lead, is a handsome, fickle and wealthy lad serving in the Merchant Marine.

When his ship comes into San Francisco for repairs, he takes two of his side-kicks, Wally Brown and Alan Carney, who have the comedy assignment, along on shore leave. Oliver, actually engaged to the comely Elaine Shepard, becomes involved, because of his philandering, in two breach of promise suits initiated by two eye-filling femmes in a night club's all-girl orchestra. These pretty plaintiffs he plays-off on his two shipmates, amid rapid-fire complications. When all the romantic scheming is over, Oliver and his true love, Miss Shepard, are wed, and so are his pals and the ork lovelies.

Freddie Fisher (Colonel Corn) and His Orchestra do an excellent job musically, as does Marcy McGuire and Dooley Wilson with their songs. A girl in the cast turns in a spectacular dance routine.

CAST: Wally Brown, Alan Carney, Marcy McGuire, Gordon Oliver, Virginia Mayo, Amelita Ward, Elaine Shepard, Dooley Wilson, Marjorie Gateson, Alan Dinehart, Miriam LaVelle, Margaret Dumont, Emory Parnell, Ian Wolfe, Freddie Fisher (Colonel Corn) and His Orchestra.

DIRECTION, Solid. PHOTOGRAPHY, Good.

Double Idemnity

with Fred MacMurray, Barbara Stanwyck, Edward G. Robinson

Paramount 106 Mins.

THIS IS TOPS AS MELODRAMATIC ENTERTAINMENT; ACTING, DIRECTION, PHOTOGRAPHY SUPERLATIVE.

"Double Indemnity" is one of those unusual productions, a melodrama that succeeds in reaching for quality and intelligence without the slightest sacrifice of audience appeal. It is a distinguished film of its kind without a weakness discernible in any department. How it can possibly miss hitting top grosses is difficult to conceive. It wouldn't be at all surprising when all the chips are in to find it acclaimed as the top melodrama of the year.

The film version of James M. Cain's novel about an attempt to engineer a perfect crime is a spellbinder that doesn't permit the interest to waver for a second. The production overwhelms with the sheer power of its mood and its suspense as it follows Fred MacMurray and Barbara Stanwyck through every step leading to the murder of the latter's husband and depicts their attempt to escape detection.

MacMurray, an insurance salesman, and Miss Stanwyck, having fallen for each other, conspire to murder the latter's husband (Tom Powers) after tricking the man into taking out a $50,000 accident policy with a double-indemnity clause. How they go about their crime is morbidly fascinating, not to say highly ingenious. The death of Powers is listed as an accident, and everything looks rosy for the lovers until Edward G. Robinson, the insurance company's claims investigator, gets a hunch that violence was committed. When MacMurray discovers Miss Stanwyck has played him for a sucker he kills her after he himself is seriously wounded. The story is told in flashbacks as MacMurray knowing there is no escape pours his story into a dictaphone in his office after the shooting.

The cast is aces. MacMurray, Miss Stanwyck and Robinson are in rare form. Jean Heather, gives a touching performance as Miss Stanwyck's stepdaughter.

CAST: Fred MacMurray, Barbara Stanwyck, Edward G. Robinson, Porter Hall, Jean Heather, Tom Powers, Byron Barr, Richard Gaines, Fortunio Bonanova, John Philliber.

DIRECTION, Superb. PHOTOGRAPHY, Superb.

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CANADIAN MOTION PICTURE WAR SERVICES COMMITTEE

THIS week "On the Square" means Dominion Square, Montreal, instead of Dundas Square, Toronto. That's where I spent the better part of the week, clocking the Emp-U goings-on.

FRANK J. McCarthy, Universal's Canadian division chief, a hard-boiled, soft-coated fellow, is known as a lover of choice viands. He had been introduced to French apple pie and this led him to tell about his visit to an Arkansas eating place which specialized in frog's legs.

The legs were delivered right on the frog, served up in the fashion of a whole chicken. Like any of us would, Frank lost his appetite. "What is this, a gag?" he asked his guide. He was assured that it wasn't.

"Take it away," barked Frank, "and bring me some scrambled eggs."

JOE DE VRIES, who handles 16 mm. in the prairie provinces for Sovereign, is a veteran small-gauge man. He started with the small reels in Regina in 1928.

ONE bunch of conventionites were enabled to whoop it up beyond all others—those who divided $3,000 among them as bonuses.

ARCHIE LAURIE, who loves a party, did a top job of seeing that everyone was comfortable and happy. Archie also oversaw the disposition of the spirits that are good for the spirit and the disposition, as well as approving the menus. And amid all the verbal splendor of the dinner, Earl Lawson found time to pay a tribute to Archie's ability as a social director, thus expressing the feeling of everyone.

THE Montreal water caused internal combustion for Joe Palansky, Bill Smith and some others, who thereafter shunned the acqua pura but didn't go thirsty because of this self-denial. The Montreal water, the boys say, had its effect on their own instead of the company's time.

LIEUTENANT Cecil Black, formerly of Emp-U in Winnipeg, was on hand helloing his ex-associates and introducing Major Bill Durdin, who handles training films.

VISITING the doings was Basil C. Salamis, Quebec exhib, a member of the National Advisory Council, who has some interesting ideas to bring better relations between exhibs and distribs. An interesting fellow who was originally an engineer from McGill, he is certainly worth listening to.

HARRY PAINTER, the frustrated fiddler who became a film salesman, didn't get a chance to render his usual impromptu concert, no fiddle being handy.

WHO showed up at the proceedings but Ernest Oimet, who opened the first movie house in Montreal and ran the first exchange. Ernest, away up there in age, has a memory as keen as a razor and his is a story that would make an enthralling book. Though he has been out of the movie game for some years, he is still privately interested and may return one of these days. He started a number of today's top men in the business. At some future time I'll do a "Flashback" on him and if I hold up my end, it should be a pip.

ANOTHER visitor was George "Rapid Fire" Rotsky of Consolidated, whose machine gun humor makes him a favorite in anybody's book. He is ordinarily imperturbable but Walter Kennedy put one over on him at the Quebec Pioneers' dinner by claiming that George had a dialect when he operated a theatre in Petrollia years ago. This is a downright lie, since George was born in England and occasionally slips into the barest English accent—as when he and John Davis, British Odeon chief, were talking about the places where George spent his youth. Rotsky tells many a tale of the old days and remembers when he ran 28 shows a day. A visit to George's office at Consolidated is an adventure. Filled with autographed photos from the great stars of yesterday and today.

MICKEY ISMAN, Montreal Emp-U manager, was so busy as host that he lived in the hotel instead of going home when the convention was on. Mickey, I learned from Montreal exhibs and exchange men, is regarded as one of the rightest guys in the business. The Montreal contingent, Herb Mathers, Alf Metcalfe, Johnny Ganetakos and others, had their hands full showing the visiting clover-kickers the sights. I had my first real look at Montreal from Ike Sourkes. Some place.

WALTER Kennedy, chief of Sovereign Films, 16 mm. unit, was bragging all over the place about his boy Jack having won his RCAF wings. Walter, an inveterate gagster, presented Mickey Isman and Archie Laurie with some pills designed to induce artificial respiration. But Laurie, Walter sneers, didn't have enough pep to open the envelope.

AN interesting sight was to see little (comparitively) Clair Hague renewing acquaintance after seven years with Hercules McIntyre, an Australian giant who made even the towering Frank Fisher look your size. Hague and McIntyre are Laemmle veterans. One look at McIntyre and you know why Australians snapped their fingers at the Japs, who outnumber them ten to one. McIntyre is as big as any ten Japs—or looks like that.

THE convention concluded with dinner at the El Morocco, a plush night club, where one who shall be nameless here was framed to join the master of ceremonies in a juggling act. Almost stole the show too, and Albert Bey, Thetford Mines exhib, led the cheering. Clair Hague ribbed Walter Kennedy, who hasn't sung since illustrated song days, into doing a Sinatra. But Walter never got a chance at the mike.

THE walls of the dining room foyer were decorated with blowup cutouts and comment. One asked "Have you heard the No. 1 song hit of last week, written by Lane & Garson, 'WPTB, I Love You.'?" Another sign said "In Florida Arthur Hirsch smilingly agrees to 40 per cent terms but in Montreal all he does is sing 'I Can't Give You Anything But Love, Baby.'"

I HAD my first look at the Associated Screen News studios and it was really an experience. With a couple of extra sound stages the company could shoot a major production. Through Ernie Roberts I met Ray Hartnett, Harold Peberdy, Harvey Bassett, Jack Alexander, Jimmy Campbell, Mel Turner and others. Make no mistake about it—they are conscientious and expert craftsmen working with technical facilities that are as good as you find anywhere. With no disrespect for the ability of National Film Board workers, these men are providing the basis of a future commercial film industry in Canada. They are masters of their craft, eager to learn and to teach.

During my tour I was one step ahead all the way of John Davis, head of Odeon Theatres of Great Britain, who was surprised at what he saw, and the Hon. Earl Lawson. They waited around while Harvey "mugged" me and were photog'd themselves.

JOHN J. FITZGIBBONS, FPCC chief, paid a nice tribute to Alf Perry when he said goodhumoredly, "Any time you get ready to leave. Alf, come over."

EXCELLENT photos of the convention were taken by C. A. Barbier, Lachine, Quebec, some of which are reproduced in this issue.

What They Said

SINCE motion pictures speak a universal language, said Paul Nathanson, "our industry has a role in years to come and should strive to bring about an understand of each other by the peoples of the world." It was up to each to help the industry play its part.

"UNIVERSAL," said Bill Scully, "is not a lucky company but a sensible one." He praised those who served Universal. "They are people who know show business. Boxoffice pictures make successful exhibitors—and distributors." Universal wasn't interested in Academy awards "but in making money for the exhibitors and ourselves," although some considered that Deanna Durbin rated an Oscar for her work in "Christmas Holiday."

Added to the boxoffice power of Durbin, Maria Montez and Abbott & Costello were such rising stars as Donald O'Connor, Turhan Bey and Louise Albritton. Stars are made by publicity and the exploitation of exhibitors. He thanked the Canadian trade press and exhibitors for their work in calling attention to rising stars.

HASKELL Masters voiced the friendly personal relations which exist between the executives of Canada's leading circuits, keen business rivals. Speaking of pictures, he said that "Good pictures make for good salesmanship."

LEONARD W. Brockington, in the course of his remarks, said that one of his chief movie memories was of a film called "Grandmother of the Movies." It was about a French film that told the story of a mother whose son had been killed at Verdun. She had seen a flash of him on the screen and thereafter haunted every theatre she could for the chance to see him again.

A convention, said Mr. Brockington, was a noun signifying "many" but not much.

JOHN DAVIS, saying that he was no orator, pointed out that he was talking to salesmen. "Never talk to a salesman unless you are one yourself," he commented. "I am not one. I have nothing to sell." And concluded his remarks.

The EVE of ST. MARK

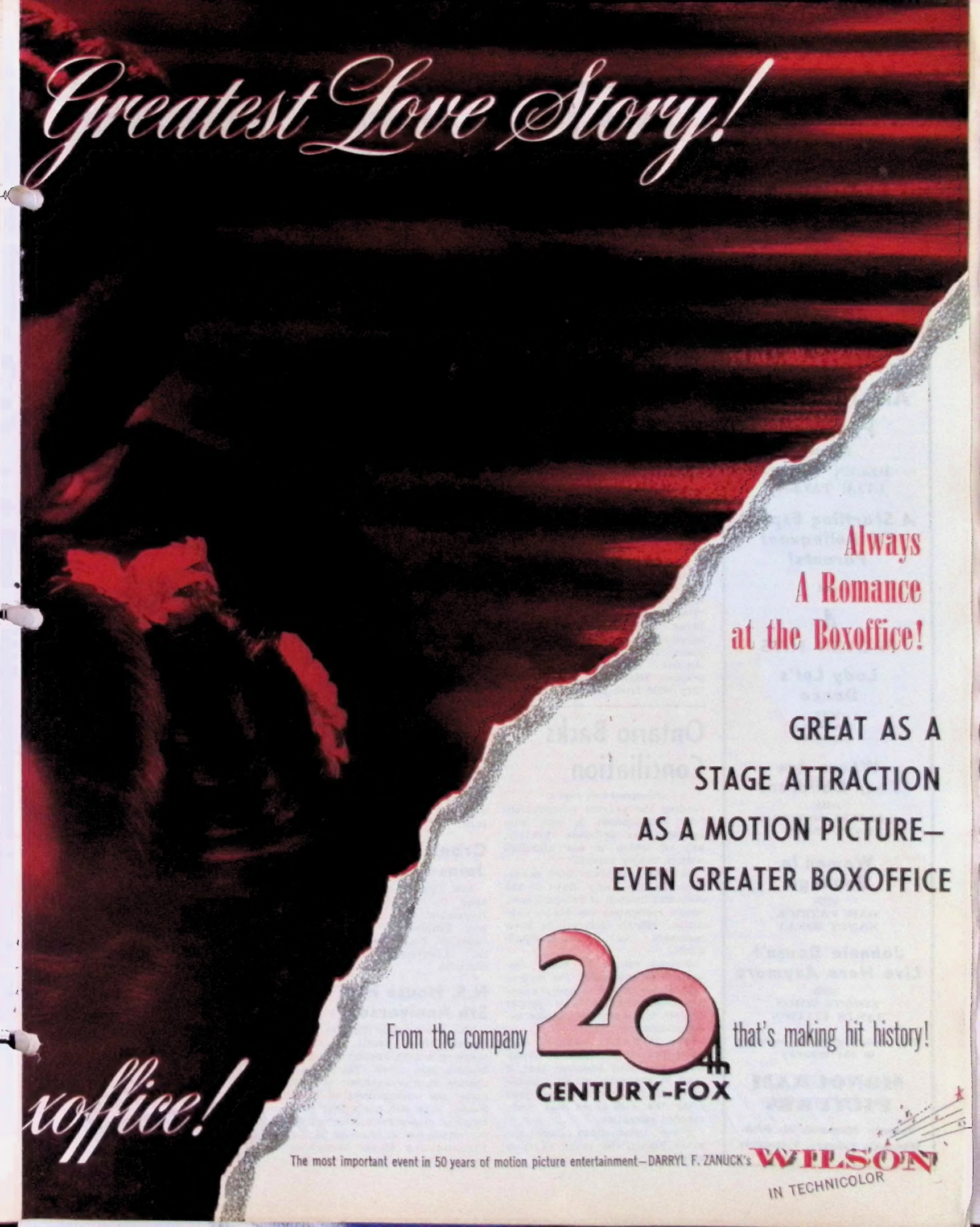
"A PICTURE OF POWER AND WIDE AUDIENCE APPEAL!"— Daily Variety

"IT IS A GRAND FILM ... COMMERCIAL SUCCESS!"—Exhibitor

"QUALIFIED TO WRING LAUGHS, TEARS AND PATRIOTIC CHEERS!"—Boxoffice

The Year's

20th Century-Fox and the Bo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UA Plans 48 Pix For New Season

United Artists has started on its 1944-45 film schedule with five completed pictures, four in production, 11 nearing final script and casting stages and 28 other films planned to round out the program, the company announced last week at its eastern sales meeting in New York.

Completed and awaiting release are David O. Selznick's "Since You Went Away" and "Double Furlough," Hunt Stromberg's "Guest in the House," Edward Small's "Abroad With Two Yanks" and Seymour Nebenzal's "Summer Storm."

Now before the cameras are Bing Crosby's first United Artists' film, "The Great John L.," Benedict Bogeau's "Dark Waters," Sol Lesser's "3 Is a Family," and Lester Cowan's "Tomorrow the World."

In the rest of the production line up Vanguard will deliver "The House of Dr. Edwardes;" Sol Lesser "Civilian Clothes;" Benedicte Bogeau's "There Goes Lona Henry;" William Cagney Productions will account for "Blood on the Sun," "Port Royal," "Only the Valiant," "Bugles in the Afternoon," "The Stray Lamb" and an untitled mystery story; Lester Cowan plans "GI Joe" and "Woman of the Sea;" Charles R. Rogers will present "High Among the Stars," "My Wild Irish Rose," "Angel on My Shoulder" and "One Man's Family;"

Edward Small's program calls for "When the Cat's Away," "Bella Donna," "Cagliostro," "Valentino," "Notorious Nancy Grey," "Kate Fennigate," "Twin Beds" and "Brewster's Millions;" Hunt Stromberg will make "Dishonored Lady" and "This Is Life;" Producing Artists will come through with "Love Is Where You Find It," "High Spirit," "The Blackbirder" and "Of Thee I Sing;" Producers Corporation is preparing "This Crazy, Lovely World," "The New Cabinet of Dr. Caligari," "The Old West" and "O'Brien's Navy;" Seymour Nebenzal will produce "Mayerling" and "S. S. Titanic;" Andrew Stone intends to make "Miss America," "Sensations of 1946" and "Victory Parade."

It was disclosed that the company has taken on a series of Technicolor cartoons the first of which will be released immeditaely. The cartoon section, Plastic Products Inc., is headed by John Sutherland, formerly with Walt Disney. The title of the first cartoon is "Cross Eyed Bull."

Ontario Backs Conciliation

(Continued from Page 1)

cording the present constitution, "An Independent is one who operates one or more theatres, any of which is not affiliated with a major circuit."

MPTAO members hold otherwise. In the early days of the National Council of Independents, which recognizes the above definition, officers referred to their members as "ultra-Independents."

Second clause to bring disagreement says that "The lack of sufficient pictures to operate any exhibitor's theatre is a proper subject for investigation and recommendation."

The MPTAO committee suggests that this clause be eliminated, provided however that it may be presented as an amendment to the by-laws one year after the committee has commenced operation.

Some associations have not made known the result of their meetings.

Scrapbook Awards To Manitoba Exhibs

The second and third awards in the Manitoba scrap book contest for the Sixth Victory Loan campaign were last week given to Harry Gray, Lyric Theatre, Winnipeg, who received a $25 war savings certificate and Joe Derry, Palace Theatre, Kenora, who won a $10 war savings certificate. Through an oversight their names were not listed on previous award rolls.

Cronk Leaves UA Joins Emp-U

Ben Cronk, ad and publicity head for United Artists since November, 1942, has resigned to join Empire-Universal in that capacity. Emp-U handles Republic, Universal and English features.

N.S. House Has 5th Anniversary

The Community Theatre, Yarmouth, Nova Scotia, was the scene of a fifth anniversary celebration last week. The theatre opened in the summer of 1939 under the management of R. A. Foster, who still holds that position and closed for a time in 1941 for extensive alterations. J. M. Franklin and Meyer Herschorn own the house.

IRVING SOURKES

Irving "Ike" Sourkes, popular Quebec film figure for many years, who has become Montreal branch manager for Monogram Pictures of Canada. He succeeded I. H. Allen, now manager of Esquire Films.

Max Wolff Named Metro Buyer

The appointment of Max Wolff as general purchasing agent for Loew's and MGM, succeeding the late Charles J. Sonin, was announced last week by David Bernstein, vice-president and treasurer of Loew's. Wolff has served the company in many capacities for 26 years.

Canada and Hollywood

THE movies — of America in particular — sometimes reflect a silly inconsequential outlook on life. Often they do not reflect a purposeful society but rather a neurotic, meaningless society which is all dressed up and has nowhere to go. That is the really bad thing about the movies.

To some, movies are the 'film business', which is to say a business like any other, making profits. Profits depend on the box office and a carefully calculated estimate of what people in the theatre are hungry for — sex and heroism, comedy and adventure, day dreams and romance.

The bad side one has also to expect in this world. When you are looking for an escape from the drab, who is to say where inspiration stops and cheese cake begins, where vitality stops and vulgarity begins, where enjoyment becomes foolish and only successful in repressing vitality?

This is the first problem in film criticism and no one should jump to fast conclusions as to what is what. Some over-righteous critics don't know vitality from a hole in the ground and think everything is vulgar which is not respectable and sedate. You will find a dash of bawdiness and coarseness in the greatest art. If you deal with life honestly, you deal with complex relationships of cause and effect.

* * *

WHEN it comes to movies, good or bad, Canada is a dependency of the United States. By far the greatest part of the film product comes from Hollywood. The biggest chain of theatres is under the suzerainty of New York. The newsreels are made up in New York.

I do not mean to say this is a bad thing, because with all its confusion of thought and purpose, the United States is a great and wonderful centre of human energy. The technical skill of its films is astounding, and the creative ingenuity behind them is enormous.

But it is well to face the fact that the skill and ingenuity, the images, the characters, the stories, the themes, are defined by others. The evaluation of what is good or bad, right or wrong, beautiful or ugly, is done by others.

We can shout as we like about this new nation we are building; we can be proud as we please about the Canadian 'thing'; but when it comes to the movies, we have no emotional presentation of our own. It is another nation's effort and pride we see on our screen, not our own. We are on the outside looking in.

'Canada and This Movie Business'

In Canadian Affairs John Grierson of the National Film Board writes about Canada and Hollywood. "What he says," the introduction states, "will start you thinking and will probably start an argument. According to the introduction:

"Most of us wouldn't mind having a nickel for every hour we have spent at the movies—or even for every hour we've spent TALKING about movies. Through them we get most of our entertainment and a good deal of our news and education.

But as far as movies are concerned Canada up till now hasn't been much more than a colony of Hollywood. That's why many Canadians have been asking the question: Will Canada ever amount to anything in this movie game?

Why not a Canadian Hoollywood? We have talent. We have a good deal of technical skill. But are the stakes too high? Could we ever produce anything better than a cheap imitation of the American product? Would it be worth the effort?

His claims:

(1) There is a way in which Canada could play a part in the production of first-class feature pictures.

(2) There is what he calls a 'non-theatrical' revolution in movies going on right now in Canada.

(3) Canada is already becoming a world leader in the production of a new kind of film—which can exist side by side with the Hollywood feature productions and which is playing a part on the job of building a better Canada."

Presented here are some of the interesting points made by Mr. Grierson in the article entitled "A Film Policy for Canada."

HERE indeed is another problem you can argue among yourselves. It is good or bad that this should be so? Is it necessary for a nation to have its own popular expression of its own loyalties, its own faith, its own pride? As we become more and more an important nation in the world, must we build our own film industry as an expression of our own life and a safeguard of our own national identity? Or is this just old-fashioned nationalistic nonsense? Is it not the curse of the nations that every of them should be so insistent on its own unique and special virtues?

Isn't there another world of loyalty, faith and pride in which national barriers do not mean a thing? I mean the world in which all men need identically the same things—houses and families and a creative job in the world to do—and what is the difference between the Joe Doakes of this world whether they come black, white, or yellow? What is the difference whether a film comes from Hollywood or Timbuktu or Saskatoon so long as it is about the life of man as it is lived and dreamed in common everywhere?

* * *

WE shall have to be practical, and there are some practical things to consider before you decide the answer. Let me say first of all, the Canadian movie distributors and theatre operators, sometimes referred to as our film industry, are a loyal group of men. They depend for their living on American production; many of them are directly dependent on American contracts and American controls; so far as their work is concerned, they live and breath in American terms, but none the less they are Canadian citizens and within the limitations of their trade, are anxious to serve their country. Since the war broke out, they have given their theatres and their screens generously to the war effort. Unlike newspapers which charge for war advertising, they do not charge for screen space.

Until the war began, there was very little Canadian film they could show. The government made a few films of an industrial or scenic type and so did Associated Screen News, Montreal. But there was in no sense a 'flow' of production.

The situation has changed during the war because the government has taken a vigorous hand in the matter. Canada today turns out short films for the theatres in a regular flow—short two-reel informative films about Canada and about world affairs that affect Canada. By and large, the showmen are supporting them with a true appreciation of the fact that the Canadian film industry cannot continue to live exclusively on foreign materials.

* * *

THE question most often asked me is why Canada does not make her own feature pictures. An attache in the Soviet Embassy put it to me the other day. He wondered why we allowed our feature artists like Deanna Durbin, Walter Pidgeon, Mary Pickford, Norma Shearer, Hume Cronyn, Alexander Knox, Ned Sparks — all of them Canadians originally—to work for the benefit of another country.

It is an attractive notion, this building up one's own local Hollywood, but how difficult it would be to execute.

* * *

ARE there not other possibilities for the development of Canadian film production? I think there are, and far more practical and possible than this dream of a Canadian Hollywood.

One way is for Canada to make its feature films in New York or Hollywood. We might build up in either centre a company for the making of Canadian films with an associate producership in one of the big international companies. Given a Canadian producer of the standing of say Hal Wallis or David Selznick, there would be nothing to prevent a program of four to six Canadian films a year, nor the building up around him of a team of actors and writers drawn largely from Canada.

Simpler still is the notion that the United States must increasingly appreciate its international obligations and give a quid pro quo for the benefits it receives abroad. It takes nine million dollars a year from the Canadian market and what does it do in return? It provides profitable entertainment, yes, but what besides?

What can be asked of Hollywood, and is increasingly being asked, is that it should, as a matter of policy, spread its net wider in the search for its themes. Hollywood, on the whole, is glad to respond if it sees a way to do so without prejudice to the essentially commercial nature of its enterprise.

Canada has done fairly well, but not well enough, in recent years in the allotment of Canadian subjects. Hollywood has given it films like "Corvette," "Royal Northwest Mounted Police" and "Captains of the Clouds". If Canada is sufficiently imaginative in the ideas it presents to Hollywood; if it develops a more intimate system of contact between the film industry in Toronto and Hollywood producers, the record must grow.

* * *

HOLLYWOOD is presently cooperating with the Canadian government and the Canadian film industry in the production of war loan appeals. It is sending its stars north to focus attention

(Continued on Page 10)

Producers Releasing Corporation Limited
P.R.C.
H. J. ALLEN, President

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June Carlson
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Pappy-Son Combos In Maritimes

"Like father, like son," has a special application in the Maritime provinces' theatre field.

Mitchell Franklin, secretary of Franklin & Herschorn circuit, with base at St. John, is the only son of J. M. Franklin, president and founder of Frankhorn Theatres. The elder Franklin was RKO theatres head for Canada, and operated theatres on his own at Ottawa and also for Keith-Albee at Montreal and Ottawa. He had also established and headed a vaude-pictures circuit in the maritimes, with headquarters at Halifax. Mitchell went from college at Ottawa to manage the Mayfair, St. John, for F&H about ten years ago.

Gordon and Gerald Spencer, only sons of F. G. Spencer of St. John, founder and president of the Spencer circuit, are partners of their father in business. Gordon is general manager of the firm and Gerald is manager of the Strand, mother house of the group. The former replaced A. A. Fielding, who held the general manager post about twenty years.

Ronald Fielding, son of A. A. Fielding, was manager of his father's Capitol in Bridgewater, N.S., and previously of his dad's Capitol in Digby, N.S. While he is in the RCAF on duty in Ontario and Quebec the past two years, his wife has been pinch hitting for him as pilot of the Bridgewater theatre.

Peter Herschorn of Halifax, manager of the Community there, is the only child of Myer Herschorn of Halifax, vice-president of Franklin & Herschorn Theatres. The younger Herschorn has been in his father's business the past six years.

John Connor Jr., manager of the Savoy, Glace Bay, N.S., is a son of John Connor, Sr., owner of that theatre for over thirty-five years. The son has been a business partner for his father the past fifteen years.

Lloyd Mason of Springhill, N.S., manager of the Capitol there, is a son of A. J. Mason, owner of the house and long active in film exhibition and distribution as an independent and co-operative.

John March, on the staff of a film distribution unit in St. John, is a son of R. G. March, for many years in distribution at St. John and now manager of the 20th Century-Fox exchange. The elder March is also half owner of the Strand, Sussex, N.B.

Eric Golding, booker at the St. John branch of Regal Films, is a son of W. H. Golding, manager of the Capitol, St. John for many years.

"Like father, like daughter," applies to the Masons at Springhill, where a feminine member of the family has assisted, including as cashier; Demersons at St. John, where Alex Demerson, part owner of the Empire, has a daughter in the box; Dansons at Sussex, where Colin Danson who died recently, had a daughter as his assistant at the Strand.

Ed English Heads Quebec Pioneers

(Continued from Page 1)

aims and objects of the Pioneers. Though the Quebec section has been organized for some time, the Montreal meeting provided the first election of officers.

Ernest Ouimet, the first exhibitor in Montreal, who was elected honorary president, received a popular welcome as he told of the first days of the movies in the French-Canadian metropolis.

Ed English was elected president; William Lester, vice-president; and George Rotsky, secretary-treasurer.

Trustees of the Benevolent Fund are Arthur Hirsch, Ben Norrish and George Ganetakos.

The executive committee consists of Albert Bey, Harold Vance, Tom Dowbiggen and Arthur St. Germain.

Arthur Laurent, Frank Leduc and Harold Vance make up the membership committee.

Officers of the Quebec section are drawn for many points in the province and from almost every section of the industry, including censorship.

Congratulations

The Syd B. Taubes celebrated their 32nd wedding anniversary last week. Their boys weren't on hand to help, Jerry and Irwin both being in RCAF service. It rained the day they got married, said Syd, and it rained on the anniversary day last week.

Durham, Ont. House Bought by Cordick

The Capitol, Durham, Ontario, a 16 mm. situation, has been bought by Mel Cordick from S. M. Ferris. Cordick has been managing it. A 35 mm. house may be erected when materials are available.

May Bar Juveniles In Moncton, N.B.

(Continued from Page 1)

adult.

Moncton teachers protested to the school board recently that children on the way home from school go to the theatre instead of indulging in "healthful recreation" or following up their studies.

A section of the act reads: "Children apparently under the age of 12 years, unaccompanied by a parent or responsible person, shall not be permitted to attend any exhibition by a cinematograph, motion picture machine or other similar apparatus at which exhibition an admission fee is charged; nor shall children apparently under the age of 16 years be permitted to attend such exhibitions during school hours."

Under the school act the words "school hours" apply to the period of time between the pupil's arrival at school and his same return to his home. Under the Theatres Act theatre proprietors would be hard pressed to know whether or not a boy or girl between 12 and 16 years had stopped at home enroute from school to the theatre.

What effect the enforcement of the act, if necessary, will have on Saturday morning and afternoon matinees is uncertain but strict adherence to the section quoted above would mean their abolition.

For many children the Saturday morning or afternoon matinee is the only time their parents now permit them to attend the theatre.

Moncton, with a population of almost 23,000, has four motion picture theatres.

Canada & H'wood

(Continued from Page 9)

on war loan drives, much as though Canada were already part of its American obligation. A larger collaboration in Canada's national interest is bound to follow. I myself expect that before very long the big American companies trading in Canada will see to it that one or two films are devoted to Canada.

Paramount has made a start. The Paramount newsreel which runs in Canada is made in New York, but it becomes more and more a true Canadian newsreel. The next step, I expect, will be for Paramount to set aside a production unit in Hollywood for the production of Canadian feature films. Its holdings—that is to says its responsibilities — in Canada might justify such a step.

Carrying the Torch for Timely Pictures

ALREADY PRODUCED...
NOW AWAITING RELEASE

SMACK ON THE Kisser!

As action-packed . . . as romance-packed a story as ever came out of the SATURDAY EVENING POST

PAT O'BRIEN · CAROLE LANDIS

SECRET COMMAND

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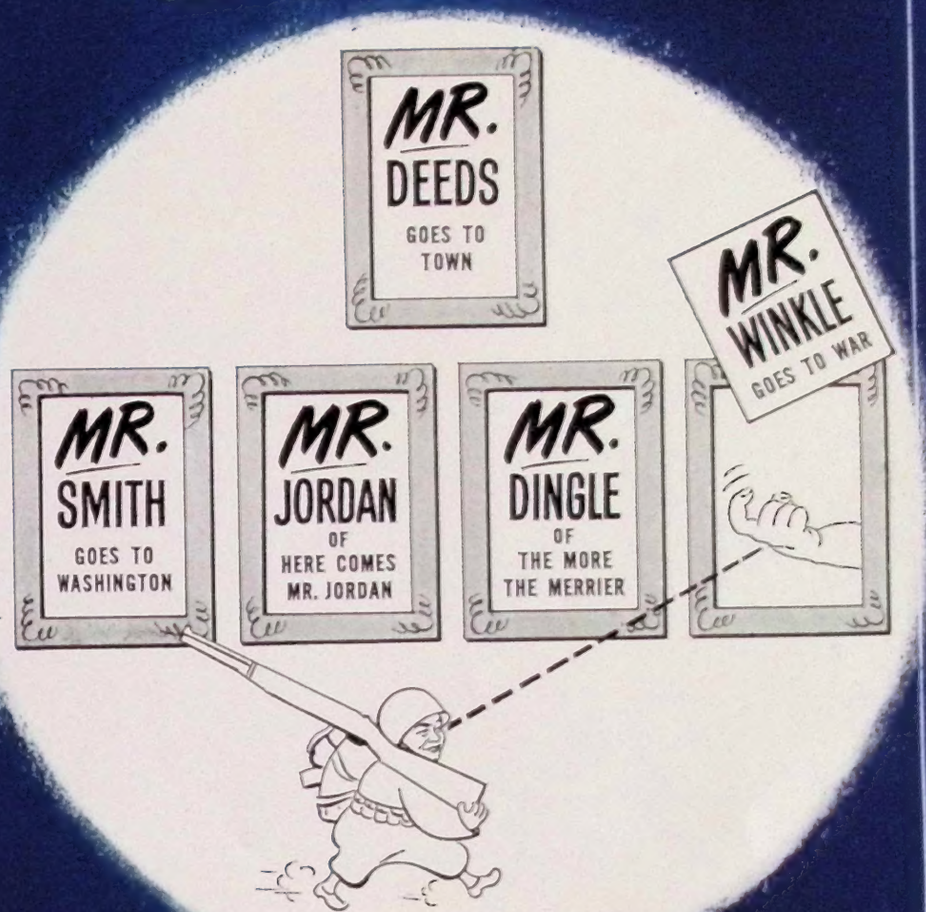
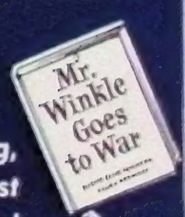
RUTH WARRICK · BARTON MacLANE · TOM TULLY · WALLACE FORD

Screen Play by ROY CHANSLOR · Based upon a Saturday Evening Post story and best-selling novel by JOHN HAWKINS and WARD HAWKINS

Produced by PHIL L. RYAN for TERHEEN PRODUCTIONS · Directed by EDDIE SUTHERLAND · A COLUMBIA PICTURE

Another great "MR." is added to Columbia's Hall of Memorable Motion Picture Characters!


MR. DEEDS GOES TO TOWN
MR. WINKLE GOES TO WAR
MR. SMITH GOES TO WASHINGTON
MR. JORDAN OF HERE COMES MR. JORDAN
MR. DINGLE OF THE MORE THE MERRIER



As Mr. Winkle goes... so goes your heart... laughing, loving, deeply sympathizing... as you follow the most lovable character ever to come out of a best-seller!

EDWARD G. ROBINSON

in Columbia Pictures'

Mr. Winkle Goes to War

with **RUTH WARRICK** **TED DONALDSON · BOB HAYMES**

Screen Play by Waldo Salt, George Corey, Louis Solomon · From the best-selling novel by THEODORE PRATT · Produced by JACK MOSS · Directed by ALFRED E. GREEN

...and watch this
SHIPLOAD of STARS
and SONGS sail through
the U.S.A on WAVES
of LAUGHTER!
COLUMBIA
PICTURES
presents
BATTLESHIP BLUES
co-starring
KAY KYSER · ANN MILLER · VICTOR MOORE
with JEFF DONNELL · ISH KABIBBLE · GEORGIA CARROLL
HARRY BABBITT · SULLY MASON · DIANE PENDLETON
and KAY KYSER'S BAND
Screen play by Joseph Hoffman and Al Martin · Produced by SAMUEL BISCHOFF · Directed by LEIGH JASON
Printed in U.S.A.

Still Standing

When the town of Pascallis, Quebec, was wiped out by a forest fire, the only thing left standing was the fireproof projection booth of the Pascallis Theatre. The theatre, a 3-day 750-seater, was operated by C. A. Magnan.

House Grants NFB $678,806 for '45

(Continued from Page 1)

expended and why the amount had been so substantially increased for the coming year, LaFleche pointed out that the work of the NFB has increased greatly and is still on the upswing. He said all the money alloted last year had been spent.

Remarking on the fact that the number of rural circuits, which he called a "very interesting development," has remained at 54 while the national film program has more than doubled, LaFleche stated it was largely due to a lack of demand for additional circuits.

"If local or regional authorities care to band together and appoint some one to look after it locally and if they communicate with the National Film Board, every effort will be made to extend to that new region a rural film circuit," LaFleche said.

The number of rural circuits in Canada, per province, are: Saskatchewan, 19; Quebec, 15; Ontario, 15; Alberta, 11; Manitoba, 10; British Columbia, New Brunswick and Nova Scotia, 5. The number of circuits does not indicate the number of places served, LaFleche explained.

WANT TO BUY
MOVIE THEATRE
Value anywhere between $5,000 and $20,000. Ontario or Quebec, preferably Montreal district.
WRITE TO BOX 12
Canadian FILM WEEKLY

PICTURE PICKUPS

He Got Out With His Life

Much whiskey has poured over and under the bridge—there's gold in them thar mountings—since George Rotsky, now of Consolidated in Montreal, ran a 176-seater playing movies and vaudeville in Petrollia, Ontario. Petrollia is not the same now but Rotsky, thank God, is still Rotsky.

Walter Kennedy, now Sovereign chief, used to book flesh into Rotsky's house at $17.50 per single. The acts he sent didn't please George, who complained that all he got was "a juggler and a dancer, a juggler and a dancer—when am I going to get something that will pack the house?"

It was Walter's job to keep George stalled without losing his account. One day George was persistent.

"You mean to say," said Walter, "that you haven't played Van & Schenck and acts like that yet?" George said yes. "The office isn't treating you right," continued Walter with assumed indignation. "I'm going to send you an act that will fill the place."

Having said that, Walter had to make it good, $17.50 per single or not. But how? There was a great big foreigner who had been hanging around his office for a long time and in desperation for a new face Walter asked him what he did.

"Me best damn weightlifter in world, champion of Russia," he answered.

So Walter booked him to Rotsky's house. George, taking Walter's word, advertised plenty and the show was packed. When the act started George went to his office under the stage to count the receipts. Suddenly there came an awful crash and a tremendous weight came crashing through the floor and just missed making a grease spot of Rotsky.

The weightlifter's first stunt went over big and he got a hand. He took a bow but he forgot to put the weight down first. And it nearly took him with it.

* * *

Touches and Retouches

One screen president of the USA met the mother of another recently when Captain Jack Young, who played President Roosevelt in "Yankee Doodle Dandy," journeyed to Whitby, Ontario, from his summer place in Norwood to visit the mother of Alexander Knox, ex-London lad who plays President Wilson in 20th-Fox's Technicolor studio milestone, "Wilson." Young made a personal appearance for "Pop" Osier to the Biltmore, Oshawa . . . "Pop" was telling about the time the old-time star, Polly Moran, was in Oshawa. People would look at her and remark that she didn't look like Polly Moran. To one such doubter Polly whispered, "Don't tell anyone, but I'm not really Polly Moran. I'm her washerwoman . . . The old cry, "What do you want—blood?" has a magnificent meaning and gets a roaring yes from the boys at Warners. Sixteen have signed as blood donors—Wolfe Cohen, Alf Piggins, Bill McGuire, Jimmy Fletcher, Eva Cohen, Betty Zelden, Peggy Shepherd, Aldo Maggiorotti, Florence Burke, Ethel Valensky, Rosalyn Sheffe, Marion McArthur, Marge Torney, Hazel Bangay, Hazel Pett and Bernard Seiger. That's not counting George Altman, president of the Warners Club, who spoke to the staff. George handed out seven pints last year. Thus is history reversed—if the claims of some exhbitors that exchanges take their blood is true. Anyhow, the Warner boys are real princes of the blood and the girls are queens . . . At the Hollywood fights they auctioned off the door of a Jap zero to highest buyer of War Bonds and Al Jolson tied with Harry Popkin at $220,000. To settle it they both bought bonds and Jolson surrendered the door to Popkin for future auction. This Harry Popkin, one of the leading California exhibitors, is from Toronto. They say he got into show business as an usher. He's 40 or so and is interested in the production of features for Negro theatres . . . Too-Free Enterprise: Last week I told you about stocking some Roy Rogers fan photos for the kids that bother the staff for them. One kid, it was discovered, got a few extras and sold them to other kids for five cents each!

Nothing Doing?

PAUL NATHANSON

Asked by the Globe and Mail, Toronto, whether a deal was on between Odeon of Canada, headed by Paul Nathanson, and J. Arthur Rank's British Odeon, he is quoted as saying, "If so, he hasn't mentioned it to me." He referred to John Davis, Odeon British general manager, now in Canada.

Description of Photos On Back Cover

FIRST ROW—DOWN—L. to R.

(1) Montreal staff, with Manager Michael "Mickey" Isman on right end.

(2) John J. Fitzgibbons, president of Famous Players; William A. Scully, vice-president and general sales manager of Universal; Alf W. Perry, general manager, Empire-Universal.

(3) Ben Geldsaler, FPCC head booker and Hye Bossin, editor of Canadian Film Weekly, give George Rotsky of Consolidated the old heave-ho!

(4) Quebec exhibs join the fun. Back row—Ameen Lawand, Alf Perry, George Rotsky, Ben Geldsaler, Alec Adelman, B. C. Salamis, Nick Tabah, George Ganetakos, John J. Fitzgibbons, Bill Scully, Haskell Masters. Front—Archie Laurie and Tom Bragg give each other the old Pepsodent.

SECOND ROW—DOWN—L. to R.

(1) George Ganetakos of United Amusements and Archie Laurie, Canadian Republic manager. (1a) Clair Hague, Universal Canadian representative and Herc McIntyre, Australian general manager.

(2) At the head table of the Republic Pictures dinner — Arthur Hirsch, Alf Perry, President Jimmy Grainger, Paul Nathanson, George Ganetakos.

(3) Alf Perry; John Davis, general manager of Odeon Theatres of Great Britain, which has no connection with the Canadian company; Paul Nathanson; Leonard W. Brockington, K.C.; Tom J. Bragg; the Hon. J. Earl Lawson, K.C.

(4) Scene at the Republic sales meeting.

(5) Arthur Hirsch and Ben Geldsaler. (5a) George Beeston and John Davis.

Good Birthday

Lionel W. Payne, Listowel exhibitor and avid worker for troop recreation and comfort, celebrated his birthday by sending 139,600 cigarettes to Listowel boys overseas.

Universal Films
TWELFTH ANNUAL
SALES MEETING